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THE MUSEUM IN THE CITY BUDGET  
STATEMENT

BY

ROBERT W. DE FOREST

THE BUDGET EXHIBIT, 1910

THE City contributes this year \$200,000 toward the maintenance of the Museum. No increase has been asked for in 1911, though the expense of maintenance is largely increased by the opening to the public of two new exhibition wings. The Museum has respected and approved the policy of economy adopted by the present city administration, even though it puts greatly increased burdens on our membership. The actual expense of maintaining the Museum during 1911 will be over \$300,000. The amount spent for increasing the Museum's collections will be more than \$300,000. The City has never borne any part of this, in which respect our American museum policy differs radically from that of European countries. All the great museums of Europe are not only maintained by public funds but receive from public funds large grants for purchases.

What is the City getting for this \$200,000? It is getting the greatest art museum of the western continent, the greatest opportunity for education in art and for the enjoyment of art which any American city has received. The Metropolitan Museum of Art is the youngest important art museum in the world. It is only forty years old this year, but it is already beginning to rank with the greatest art museums of Europe. When I say the City is getting this Museum, I mean that the people of the city are getting it—you and I, the humblest artisan who seeks inspiration for his craft, the youngest child of the public schools who is receptive to what he sees. If you don't think that it is the people's Museum, go there some Sunday afternoon, when its halls are frequently crowded to the number of more than 10,000 during the five hours of opening.

What is the City receiving from private gifts, as a result of its expenditure of \$200,000 a year toward maintenance?

(1) More than \$100,000 more, to pay the balance of the cost of maintenance.

(2) More than the City has contributed in any year, for the purchase of new works of art.

(3) More than the value of works of art purchased, in works of art and other gifts.

(4) The services without cost of a Board of Managers which includes some of our most distinguished artists and ablest business men. There is not a corporation in the country which would not gladly pay large salaries for this service which the city gets for nothing. Take for illustration our President, Mr. J. Pierpont Morgan. No one has been more generous in his gifts to the Museum than Mr. Morgan, but the most important gift, which he is making year in and year out, is his own matchless power of direction, his own judgment on the varied questions of policy and administration. For Mr. Morgan is no mere titular president; he is the real head of the institution, and he is giving to it the same degree of personal direction which he has given so successfully to enterprises in the world of business.

Who benefits from the Metropolitan Museum of Art? Mr. Morgan, or any of the other officers or trustees? Not a whit more than any one of you who is listening to me to-day. Mr. Morgan cannot possess the art treasures of the Art Museum any more than you or I can. He can look at them, and so can you and I. He can study them, and so can you and I. He can buy photographs of them for use outside the Museum, and so can you and I. He has no power to take them away and hide them from the public gaze. Neither have you or I. Every man, woman, and child in this great city, which is contributing only a small part of the annual expenditure of our Museum, possesses everything in it quite as effectively for every purpose of use or enjoyment as do any of its officers or any of its trustees.

Is the Museum appreciated? Is it a source of education and enjoyment to our people? Is it increasingly so? Yes; and nothing evidences this appreciation—evidences the usefulness of the Museum, the degree to which it is worth while for the

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE ASSUMPTION OF THE VIRGIN. BY BENVENUTO DI GIOVANNI  
GIFT OF J. PIERPONT MORGAN

City to contribute to its support—better than the increasing number of its visitors and students, and that number compared with other museums in the great city of London. In London there are three museums of world-wide reputation: the British Museum, the National Gallery of Art, and the Victoria and Albert Museum, better known as the South Kensington. I have the comparative figures of attendance for 1898 and 1907. In 1898 our Metropolitan Museum was fourth in the list in number of visitors. In 1907 it was second. In 1909 its attendance exceeded the largest attendance of any London museum in 1907. I have no later figures of the London museums for purposes of comparison. The precise figures are as follows:

	1898	1907	1909
Met. Mus. Art, N. Y.	511,298	800,763	937,883
Brit. Mus., London	612,275	646,300	
Vic.-Alb. Mus., Lond.	977,305	925,313	
Nat. Gall., London	511,887	567,659	

I venture to say that within the present decade our Metropolitan Museum will have the largest annual number of visitors of any museum in the English-speaking world. This certainly indicates appreciation.

The increased use of our own Museum educationally, for teachers and classes, is even more marked. The number of teachers and classes coming to the Museum for instruction in 1905 was 1,221. Last year, 1909, the number was 7,896.

#### LOAN EXHIBITION OF EARLY ORIENTAL RUGS

THE special loan exhibition of early Oriental rugs is now open in the large central gallery of Wing E.

The exhibition includes fifty rugs, of which a few are owned by the Museum. The success of the exhibition has been made possible by the generosity of the following owners, who have contributed from their private collections the number of rugs indicated by the figures in parentheses: Benjamin Altman (5), George F. Baker (1), Hon. W. A. Clark (6), Theodore M. Davis (5), General Brayton Ives (2), John D. McIlhenny (1), Mrs. Herbert L. Pratt (1), Dr. Denman W. Ross (1), P. M. Sharples

(1), P. A. B. Widener (4), and C. F. Williams (15).

Two public museums have also kindly lent rugs to the exhibition, the Boston Museum of Fine Arts and the Kaiser Friedrich Museum of Berlin, the latter lending one of the most important rugs in existence, the famous fragment of a carpet with the phoenix and dragon device.

Before passing on to a general description of the rugs lent, it may be well to recall what has been said in the preliminary notice of this exhibition in the October BULLETIN; namely, that the exhibition has been planned for the purpose of increasing the appreciation of rugs of the best periods—the fifteenth, sixteenth, and seventeenth centuries—and of showing their superiority in comparison with those of later manufacture. Consequently, none of these later products, as, for example, those of the Bokhara, Ladik, Meles, Ghiordes, or Kula looms, have been included in the exhibition, as they are already well known and overestimated.

Although American museums are weak in their display of fine examples of Oriental art, private collections in America contain as many fine rugs probably as any European country; and it is hoped that this exhibition, due to the kindness of these private owners, will be not only a revelation of the richness of this country, but a means of increasing our knowledge and appreciation of the textile arts of the fifteenth, sixteenth, and seventeenth centuries in the East. It has been possible to illustrate with superb examples the following of the best-known classes of rugs: of the fifteenth century, or even earlier date, the archaic types of the so-called dragon rugs; of the fifteenth and sixteenth centuries, the Asia Minor rugs with geometrical designs, and the Persian animal rugs and rugs with inscriptions; and of the seventeenth century, especially the first half, the so-called Polish Carpets and the best of the Ispahan rugs, or, as they should properly be called, the Herat, and the little-known Indian rugs.

For several reasons, but chiefly because of the limited space at the command of the Museum, it has been necessary, while